

# THE Musical Times

---

## Review

Source: *The Musical Times and Singing Class Circular*, Vol. 25, No. 498 (Aug. 1, 1884), p. 475

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3357525>

Accessed: 12-01-2016 15:23 UTC

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*Musical Times Publications Ltd.* is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

our list, however, seems to show that Mr. Monk has something to learn when he passes from the tonic and dominant harmonies of related keys and wanders into more dangerous regions. We, at least, cannot reconcile ourselves to the effect of such consecutive keys as occur on pages four and five of the last-mentioned song, nor to the two fifths between bars four and five, page three (melody and bass).

*Sonata, in G.* For the Pianoforte. By Domenico Scarlatti. Marked and fingered by Florence May. [Lamborn Cock—Hutchings and Romer.]

EDITORS are conferring a real benefit upon musical art when they enter a protest against the inanities of the day by resuscitating such music as this for the use of young musical students. The *Sonatina*, of only one movement, looks like a child's lesson upon opening it; but the smallest works of the great writers for the pianoforte are composed for two trained hands; and when we consider the rarity of finding even one hand of a juvenile player duly prepared for what may be termed "contrapuntal" works, it is almost needless to affirm that there are few children who will call this *Sonatina* "easy." Let us say, however, that we cordially recommend it to the attention both of teachers and pupils.

*When daylight sets.* Song. The words by Thomas Moore. Music by Greg Lonsail. [Boosey and Co.]

THE pianoforte portion of this song shows an ambition on the part of the composer which perhaps the vocalist may somewhat regret. We can understand an independent *obbligato* for the instrument; but when, as a rule, the pianist meekly maintains his place as an accompanist, and then suddenly rushes away with a brilliant passage or two on his own account, the effect is somewhat incongruous. With a sympathetic player, however, a good singer may perhaps make the composition please.

*Gavotte, in C major*, by Geminiani. Arranged for the Piano by Charles Hallé. [Forsyth Brothers.]

THE demand for Gavottes, both of the past and present day, seems rather to increase than diminish; and we are glad, therefore, to find that the best specimens of the old school are placed before the public, either as they were originally written, or transcribed by competent hands. Geminiani's spirited Gavotte is issued in a form so attractive by Mr. Charles Hallé as to ensure it a cordial welcome; and we earnestly recommend it to the attention of pianists and teachers.

*Two Pictures.* Drawn, musically painted, and dedicated to Miss Tiny White, by Percy G. Mocatta. [W. Morley and Co.]

ONLY one of these "Pictures" has reached us; but we presume that, both in design and execution, the other closely resembles its companion. The affectation of the title-page is carried throughout the music of the song, which, with its restless tonality, is irritating to a musical ear. Much feeling for the expression of words, however, is shown in the composition, and we shall be glad again to welcome Mr. Mocatta when he ceases to "paint" and begins to compose.

*Hosanna!* Anthem. By W. Spark, Mus. Doc. *Hear my Prayer, Praise ye the Lord, Come unto Me*, and *Though your sins be as scarlet.*

Anthems. By Rowland Briant. [London Music Publishing Company.]

DR. SPARK'S anthem is evidently intended for amateur choirs of modest acquirements. The part-writing is simplicity itself and the harmonies diatonic to a fault. The style is that of the latter part of the eighteenth century. Mr. Briant's examples are for voices in unison, but the composer has preserved a dignified and church-like manner, and he writes with considerable musicianly feeling.

*The Lebanon March.* Composed by W. Smallwood. Arranged for the Organ by Dr. Westbrook. [Robert Cocks and Co.]

THIS is a transcription, presumably of a pianoforte piece, the composer being favourably known by reason of his

simple and pleasing elementary music for the instrument of the household. The present piece is bright and melodious without being flippant or vulgar, and it is therefore well suited to the organ. The significance of the title, however, is hard to decipher.

#### FOREIGN NOTES.

THE *Allgemeine Deutsche Musik Zeitung* suggests that, with the double commemoration of the bi-centenaries of Bach and Handel, to be celebrated next year, a third might justly be combined—viz., that of the ter-centenary of the birth of Heinrich Schütz, who was born at Kostritz (Saxony) in the year 1585. The idea of the journal referred to appears to us a very happy one. Schütz has abundant claims to be thus associated, by an historical coincidence, with the two great German masters of the past century to whose memory it is proposed to render signal homage. Heinrich Schütz was, in a measure, the precursor both of Handel and of Bach. The fact of his having been the first to compose a German opera (or rather an opera to German words, written in the Italian style of the period, and produced in 1627) connects him, if somewhat loosely, with Handel's earlier operatic (Hamburg) career, while there can be no question as to the influence exercised upon the oratorios of Johann Sebastian Bach by similar works of his predecessor, Schütz. The opportunities thus offered of placing in juxtaposition the most mature works of the three German masters, under the auspices of festive gatherings, will, unless we are much mistaken, not be neglected by our German neighbours; and with a judiciously selected programme the coming celebrations should prove unusually attractive from a musico-historical point of view.

On the first of last month a hundred years had elapsed since the death of Wilhelm Friedemann Bach, the eldest and, perhaps, most gifted of the eleven sons of the great Leipzig cantor. Wilhelm Friedemann was a masterly organist, and his compositions, both sacred and secular, bear witness to his having inherited a full share of the stupendous musical gifts possessed by the father. But, unlike some of his more successful younger brothers, he was an unhappy man, leading an irregular life, and he died in poverty at Berlin, on July 1, 1784.

This year's "Parsifal" performances at Bayreuth, which commenced on the 21st ult., under the presidency of the veteran, Franz Liszt, the staunch supporter of Wagner at a time when that redoubtable reformer appeared to have the entire musical world against him, are likely to yield very satisfactory results, both artistically and financially. Among the chief interpreters of the noble work we may mention Frau Materna, Fräulein Malten, Herren Scaria, Gudehus, and Winkelmann. In the part of Klingsor a new representative, Herr Blank, of Mannheim, will alternate with Herr Fuchs, whose interpretation of the rôle of the magician is already known from previous performances. The applications for tickets for the "Festspiel," which will be continued this year until the 8th inst., have been very numerous.

It is said that an offer of over one million francs has lately been made to the heirs of Richard Wagner for the right of performance, in any part of the United States of America, of the master's last music-drama, "Parsifal," and that this tempting offer has been refused on the part of the representative of the Wagner family. "Parsifal," as an entire stage-performance, is to be reserved, in accordance with the original intentions of its author, to the annual representations at Bayreuth.

A copyright treaty is about to be concluded between Germany and Holland; no such arrangement having hitherto existed between the two countries. It is obvious that this curiously anomalous state of things has greatly tended to the advantage of the Dutch publishers and theatrical managers, not a few of whom have been in the habit of making a very free and hitherto unchecked use of the literary and artistic productions of their German neighbours.

The Royal Opera House of Berlin closed its doors for the summer vacation some weeks ago, but will resume its activity on the 15th of the present month. As regards the past season, it is interesting to refer to the